

they were originally embattled; and like the great western tower, they are crenellated, presenting oiletts or loopholes at various intervals. The different apartments in this portion of the building seem most of them to have been entered from the inner court.

The banquetting hall is about 66 feet by 36 feet: the lofty roof is gone, but the gables remain. It was lighted by a beautiful bay window, and by five large windows to the north and four to the south: at the east end is an escutcheon in a wreath of alabaster, nearly defaced, charged with the bearings of George, 6th Earl of Shrewsbury, and Gertrude Manners, his wife—impaled in their proper colours, twenty-seven in number. The staples for the arras are still fixed in the walls. Leading down from the dais at the east end of the hall is a staircase, which conducts to a spacious undercroft over which the hall is built. This apartment is remarkable in its construction, and it is difficult to say for what purpose it was intended, whether for a place for stores or as a hall for servants."

Chesterfield Church and its leaning spire, Bolsover Castle, Mrs. Hamilton Grey's collection of Etruscan remains, and Hardwicke Hall, afforded more than matter enough for the day's enjoyment. Hardwicke Hall was built in 1597 by the Countess of Shrewsbury. The legend runs that it was foretold to this lady, that so long as she kept building so long would she live. In consequence of this she erected house after house, and at last died in a hard front, when the masons could not work. The picture gallery at Hardwicke is a great treat.

The excursion on the following day included Chatsworth, with its magnificent collections, gardens, and fountains, Bakewell, and Haddon Hall. On the latter interesting old structure Mr. Duesbury read a descriptive paper, at the close of which he said,—"Nothing remains to show that Haddon Hall ever was, properly speaking, a castle, although the Peverille's building might have had the attributes of one. The hall from the first was more of a manor-house or place, and I imagine its unsuitness to be used for the purposes of war is the chief cause of its never being attacked, a very fortunate circumstance, inasmuch as the building has thereby come down to us subject to no other changes, than those produced by the ravages of time and the alterations in the mode of life of its possessors. Of course the battlements could have been defended for a time by men-at-arms, and we still see evidences of preparations for this purpose in the bow-stringing machine in the north-east tower, and in the rack to hold arms which exists in the room adjoining. After expressing a doubt as to the correctness of the legends of the place, he said they must turn to other sources for associations with Haddon, and they were to be found in the hawking parties in the adjoining meadows, the hunting parties in the chase, and the rare doings in the great hall afterwards. The iron hook on the screen is said to be a relic of these carousals, it having been used to tie up above the head the hands of any defaulter who, in the opinion of his fellows, did not do duty to his liquor, his further punishment being to have cold water poured down the sleeves of his doublet when in this position. There are no specialties in the style of the building which call for much remark, except perhaps two points. The one is the unusual purity of the Gothic of the western entrance, which was executed by Sir George Vernon in about 1547; and the other is the unusually Gothic character of the Elizabethan

work. He could not refrain from noticing the extreme artistic skill with which the irregularities of the ground were made use of, and the gardens laid out so as to harmonise with the buildings, and form an integral portion of the design.

Of Chatsworth, says the *Times*, the history is soon told. "The ancient house of that name, with the manor, was purchased by Sir William Cavendish, who soon after pulled the old hall down, and commenced a new mansion on its site. Before, however, one wing was finished, he died in 1557; but his widow, the celebrated Elizabeth Hardwicke, who contributed so much to the beauties of the county in the architectural line, continued and completed the building, which was rendered one of the wonders of the Peak. It was one of the prisons of Mary, Queen of Scots, and at a later period was taken and retaken by the Parliamentary and Royalist forces in the civil war. The older part of the modern mansion was projected about 1687 by the fourth earl afterwards first Duke of Devonshire, on his retirement from the Court of James II. The rebuilding of the south front was commenced in that year, under the direction of Mr. William Talman, afterwards controller of the King's works in the reign of William III. The great hall and staircase were completed in April, 1690. In 1692 the works were surveyed by Sir Christopher Wren. The result of a succession of pulling down and building up was the completion of the present building in about twenty years from its commencement. Mr. Talman received about 13,000*l.* for his contract. This splendid pile was ornamented by the united talents of Verrio, Sir James Thornhill, and other celebrated painters, Gibber, and other artists for the stone carvings, and Gibbons, Davis, and others, for the wood carving. The great northern wing, which is 385 feet in length, was built from the design of Sir Jeffery Wyattville under the present Duke. The stone employed is from quarries on the estate, and is a handsome variegated sandstone. The composition is Italian, and is surmounted by a very elegant tower. Further back are the stables, which form a very fine pile of buildings."

We went stop to tell of the lunch with Mr. Bateman (who exhibited his interesting collection of antiquities), which relieved these labours, but pass on to Thursday, when Sir Oswald Mosley entertained the meeting at his seat, Rolleston Hall, Tutbury. Tutbury church was visited, and Mr. C. Bailly gave an account of it. It ranges from the beginning of the twelfth century to the time of Henry V.: some excavations which were made at the east end showed that the original chancel had a semi-circular apse.

Tutbury Castle, another prison of Mary, Queen of Scots, Norbury Church, and Ashbourne Church, were examined. On the first of these churches, which has some very curious monuments, the Rev. Mr. Broughton read a paper. Ashworth Church contains the celebrated Cockayne monuments, and these were discoursed upon by the Rev. Mr. Errington.

Melbourne, with its interesting Norman church, was visited on Friday, and the Vicar described the latter. Melbourne Hall has gardens of great beauty, though of peculiar character.

Mr. Briggs read a paper on the antiquities of Melbourne generally.

Repton, the seat of a Saxon monastery, was examined. The church here has an ancient crypt, and Mr. Ashpiet, in the course of a paper which he read on the church, urged that it was undoubtedly Saxon.

A lunch with Dr. Peile, and the publisher at Derby afterwards, closed the day.

On Saturday, after a breakfast given by the Mayor (Mr. Douglas Fox), papers were read by Mr. Mayer and Dr. Lee, and Morley Church, which has some fine painted glass, was visited. On the return of the party, some routine business closed the pleasant week. We ought to have said that, as opportunities offered, sectional meetings were held, when papers were read by Mr. Bateman, Mr. Heywood M.P., Mr. Reed, Mr. Halliwell (on some of the ancient monastic institutions of Derby), Mr. Planché (on the armorial bearings of Ferrars and Peverill), Mr. Jewitt, Mr. Mosley and others. Mr. Henry Stevens, architect, acted as the local secretary.

REMARKS ON THE FORM, TREATMENT, AND APPLICATION OF THE DOME IN MODERN EUROPEAN ARCHITECTURE.

THE dome is certainly a far nobler feature in a classic or Italian church than the spire, which so frequently usurps its place. It is infinitely more architectural meaning, more constructive propriety, and must consequently receive more of mental approbation from the spectator than the spire, which, though it originated in the high-pitched roof, has lost its roof character, and cannot be justified on a roof principle. The spire, in most cases, refers exclusively to its Italian or Anglo-classic examples, might be removed, and would be missed; whereas the dome appears an essential part of the edifice, and the simplicity of its form must render it a suitable feature for a building dedicated to the Deity. It would, moreover, placed either on the main building or crowning a vestibule or ante-chapel, be less expensive than our Chinese-pagoda steeples.

Such an application of the dome would be sufficiently to a general pyramidal outline—a picturesque massing and grouping external. Indeed, by embracing at its base a greater portion of the building, it would do so better to the dome-tower, which, like the central spire of the Gothic cathedral, is often too slender to give a pyramidal character to the composition. In fact, most buildings where it is so used, the mosques of Constantinople and elsewhere are admirable as compositions, while they give a superior feeling for proportion, as the head of the circumscripting pyramid is better proportioned to the base for an architectural purpose. The great domed buildings of India partake sufficiently of the pyramidal character, and are not lacking in the quality of picturesque, though the dome is not elevated on towers in Europe. The pyramidal principle is one which must never be lost sight of, however it may be applied. On a rotunda it should always be in retreat, the projection of the surrounding peristyle, without the relief afforded by which, it must ever have a top-heavy and unpleasing appearance; and the omission of the peristyle is altogether unpardonable when colonnades are employed below in the body of the building, if the rotunda surmounts one, as in the Custom-house, Liverpool. The pyramidal principle, however, for general composition must not be overrated: the pyramid is not only general form or outline of good composition in architecture, any more than it is in painting and sculpture, though the principle itself is of universal application, and may be said to pervade all good architecture, applicable, however, to the classic than to the Gothic. Bartholomew, in his "Essay on the Decline of Science, &c. in Modern English Building," says, "the most perfect architectural composition is that which forms one immense pyramid of decoration, consisting of many minor